

FACULTY *of* MUSIC



2001–2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, April 6, 2002, 8 p.m.
MacMillan Theatre

Choral Music on Campus
Presents

Ontario Sings!

PROGRAMME

UNIVERSITY WOMEN'S CHORUS
ROBERT COOPER, CONDUCTOR
MIA BACH, PIANO

Ramona Luengen

Celebremus

Gioacchino Rossini

Dolcissima Maria
Kristin Mueller, soprano

Pablo Casals

Nigra Sum

Franz Schubert

Ständchen
Giles Tomkins, baritone

Paul Halley

The Grey Selchie

MACMILLAN SINGERS
DARRYL EDWARDS, GUEST CONDUCTOR
CLAIRE PRESTON, PIANO

Pierre Mercure

Cantate pour une Joie
Le Crie de Joie
Leah Gordon, soprano

Vincent Persichetti

Celebrations
2. I Celebrate Myself
5. Sing Me the Universal
VII Sing the Body Electric

Johannes Brahms

Der Gang Zum Liebchen Op. 31, no. 3
Neckerein Op. 31, no. 2

Hall Johnson

Ain't Got Time to Die
Michael McBride, tenor

INTERMISSION

Presentation of the Distinguished Service Award to
Professor Emerita Doreen Hall

MACMILLAN SINGERS
UNIVERSITY WOMEN'S CHORUS
MASTER CHORALE
ONTARIO SCHOOL CHOIRS
DOREEN RAO, CONDUCTOR & ELMER ISELER
CHAIR IN CONDUCTING

Carl Orff

Carmina Burana

*Lorna MacDonald, soprano; Darryl Edwards, tenor;
Peter Barnes, baritone; Ralph O'Connor, Trevor Tureski,
Erin Donovan, John Thompson, Simon Elkin, percussion;
Joy Lee & Clare Preston, pianos*

Printing of this concert program is supported in part by Versatel Printing.

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Programme Notes

by ALEX CARPENTER

Carmina Burana

CARL ORFF

Born in Munich, July 10, 1895

Died in Munich, March 29, 1982

Perhaps Orff's best known work, *Carmina Burana* is a collection of songs in three "scenes." The songs are "cantiones profanes," or profane songs, whose texts are derived from Medieval texts discovered in a Benedictine monastery in 1803. The manuscripts found included love songs, drinking songs, satires, parodies, and spring songs, written mostly in Latin but with some medieval French and Middle High German text. In 1963, Orff chose twenty three of these songs for *Carmina Burana*, but did not use the original melodies. Instead, he composed his own music, using a mixture of modal and tonal techniques—inspired in part by folk songs—to create a unique, neo-medieval sounding work. Indeed, the songs are harmonically somewhat elusive, and often there is a strong sense of harmonic stasis, which neatly supports the repetitive text. Perhaps the most interesting aspect of these songs is rhythmic:

Orff's music is rhythmically powerful and vivacious, with much use of repeating figures and metrical shifts.

Ain't Got Time to Die

ARR. HALL JOHNSON

Born in Athens, Georgia, March 12, 1888

Died in New York, April 30, 1970

This black American spiritual reflects, as most spirituals do, a blending of African and European musical traditions, combining deeply personal, expressive religious texts with relatively simple music. The music closely follows the inflections of the text, binding words and music together. This version of "Ain't Got Time to Die" was arranged by choral director and composer Hall Johnson, who led the famous Hall Johnson choir and also arranged countless spirituals for choir and solo voice. In this spiritual we hear an impassioned statement of religious devotion: "Lord, I keep so busy praising my Jesus/...ain't got time to die." The song ends with a forceful and heartfelt warning: "Let me praise Jesus, get out of my way!"

Celebrations

VINCENT PERSICHELLI

Born in Philadelphia, June 6, 1915

Died in Philadelphia, August 14, 1987

Composer and pianist Vincent Persichetti is perhaps best known as a composer of instrumental music. His oeuvre includes many works for orchestra and instrumental ensembles, and an especially large amount of piano music. His music draws upon a variety of different styles, from atonality to neo-classicism: this eclecticism makes Persichetti's style difficult to pigeonhole. In the 1950s and 60s—the time of Persichetti's maturation as a composer, according to some—he produced a considerable number of choral works. These include his well-known Winter Cantata, many settings of poems by e.e. cummings, and in 1965, Celebrations, a collection of choral settings of texts by Walt Whitman. Persichetti's choral music of this period is notable for its playfulness, clarity, and polytonal harmony. This music is not particularly difficult, but as commentators have noted, it is refreshingly innocent, with a remarkable "geniality of spirit."

Neckereien (Op.31, No.2)

Der Gang Zum Liebchen (Op.31, No.3)

JOHANNES BRAHMS

Born in Hamburg, May 7, 1833

Died in Vienna, April 3, 1897

These two pieces were composed in 1863 and come from Brahms' Drei Quartette for solo voices and piano. Neckereien, the second piece in the set of three, is a setting of a Moravian poem. It is in the form of a dialogue between a man and a woman. The man speaks of how he will make the woman his, whether she is willing or not. She, as it turns out, is definitely not willing, and says as much. The man begins the poem by telling the woman "Truly my dearest, I'm going a woo-ing." The woman replies to the man, time and again, "I'll never be yours." Brahms' setting is in the form of a musical dialogue, with the bass and tenor voices singing the man's lines, the alto and soprano the woman's. The men's parts are imitative, even quasi-fugal; the women sing homophonically. The two genders trade lines until the final seventeen measures, at which time all four voices are heard together in a polyphonic texture.

Der Gang zum Liebchen, a simple love song,

is a little more straightforward. The text, a Bohemian poem, tells of a man's desire to return to his loved one, who is mourning his absence. Brahms' setting is sensitive to the simple words: uncomplicated four part harmony accompanied by subdued piano arpeggios. The song, while short, nonetheless possesses typical Brahmsian warmth and charm.

Cantate pour une Joie

Le Crie de Joie

PIERRE MERCURE

Born in Montreal, February 21, 1927

Died in France, June 26, 1966

La Crie de Joie, composed in 1955, is the seventh and final section of Mercure's Cantate pour une Joie, scored for soprano solo, mixed voices and orchestra. The theme of the Cantata is man's search for happiness, and in this final piece, happiness has been found at last. The piece opens at a quick tempo, with the soprano soloist singing "A cry of joy has left my mouth..." The soloist sings virtually the entire text alone, finally being joined by the other voices in a quasi-chorale for the last few lines. The text is then sung again by the entire choir, and the spare single vocal line that began the piece gives way to increasingly dense vocal polyphony. The piece builds to a thick, harmonically lush forte conclusion. In the final measures, as the lower voices build the underlying harmonies, the soprano line slowly ascends. As the work finishes, the sopranos sing a high A on the final word, "allegresse"—"elation," emphasizing the rediscovery of joy.

Nigra Sum

PABLO CASALS

Born in Vendrell, Catalonia, Dec 29, 1876

Died in San Juan, Puerto Rico, Oct 22, 1973

Casals is best remembered as a cello virtuoso and conductor, and as a human rights activist and outspoken pacifist. He was also a composer, whose oeuvre is small but interesting. His works are not often performed, and very little of his music was published during his lifetime, but his overriding passion and humanity, evident in his performing, are echoed in his compositions and account for their endearing character.

Nigra Sum numbers among Casals' sacred vocal pieces. It was originally composed for two and three boy sopranos. It is a traditional work,

strongly rooted in the 19th century. It is most remarkable for its simple sincerity, and it exemplifies many of the best aspects of Casals' sacred vocal music. Casals likely composed *Nigra Sum* with Monserrat in mind, as this was where most of his choral music was first performed.

Dolcissima Maria

GIOACCHINO ROSSINI

Born in Pesaro, Italy, Feb 29, 1792

Died in Paris, France, Nov 13, 1868

Rossini's *Dolcissima Maria* (Mary, our Mother) was composed in 1812. It is a short work for women's chorus, soprano soloist, and

piano accompaniment. It begins with a gentle tutti statement of the text "Maria dolcissima, madre d'amour," supported by delicate staccato broken chords from the piano. The mostly homophonic tutti statements are separated by short passages sung by the soprano soloist, with the piano changing to a solid chordal accompaniment underneath. The tutti, with each return, sings the same text, "Maria dolcissima..." The choir is finally joined by the soprano soloist as the work builds to its powerful forte conclusion: the vocal texture thickens, along with the piano accompaniment, which now supports the full choir with repeated chords and octaves.



Meet the Artists

Peter Barnes is a versatile baritone with a reputation for outstanding performances in opera, oratorio, concert and musical theatre. He graduated from the University of Toronto Opera Division in 1985 and since then has appeared with opera companies and orchestras from coast to coast. His achievements include honours in the "Du Maurier Search for the Stars", the National Bach Aria Competition, the CG Young Performers' Competition and as a cast member of the *Phantom of the Opera*.

One of Canada's leading conductors of choral music, **Robert Cooper** began his career under the tutelage of Helmuth Rilling and Robert Shaw. Artistic Director of Chorus Niagara and the Opera in Concert Chorus, Mr. Cooper has conducted the Toronto Mendelssohn Youth Choir for 22 successful years.

Mr. Cooper also enjoys a distinguished career as a guest conductor and clinician working extensively with many of Canada's leading choral organizations, provincial choral federations and choirs, and he also taught for seven years at the Faculty of Music, University of Toronto. He has had the singular honour to conduct the National Youth Choir of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. Last year he made his debut conducting both Symphony Nova Scotia and The London Symphony as well as conducting at the Newfoundland Festival 500. In October, Mr.

Cooper was in London, England, to adjudicate the International Choral Competition "Let the People Sing." He has also been invited to conduct special choral performances in Stratford, summer 2002, to celebrate the 50th Anniversary of The Stratford Festival.

As well as his work with choirs, Robert Cooper has been involved with the presentation of more than 70 operas and has been a frequent guest conductor with Canadian opera companies including Manitoba Opera, Ottawa's Opera Lyra and Pacific Opera Victoria. Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors. He is presently a board member of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

Tenor **Darryl Edwards** enjoys a thriving career as an accomplished singer and teacher. He has appeared to critical acclaim in opera, oratorio, and recital in England, Germany, France, Corsica, the United States, and across Canada. His engagements have included Mozart Concert Arias with conductor Charles Dutoit and the Montreal Symphony, Carmina Burana with Hans Graf and the Calgary Philharmonic, Rossini's *Petite Mess Solenne* with Frankfurt Cecilien-Chor, and the title role in Mozart's *Idomeneo* with the Bavarian

Chamber Opera. Among his CBC/SRC broadcasts are: Kodály's *Psalmus Hungaricus* (Calgary Philharmonic), Orff's *Carmina Burana* (Guelph Spring Festival), Brahms' *Liebeslieder Walzer* and *Neue Liebeslieder Walzer* (baie des Chaleurs Festival) as well as Britten's *Serenade* for Tenor, Horn and Strings in the United States.

His notoriety as an adjudicator throughout Canada includes the Eckhardt-Gramatté Competition in Voice, and the Young Canadian Singer's Mozart Competition. Dr. Edwards is a voice coach for the Ontario Youth Choir, and Ontario Governor of the National Association of Teachers of Singing. His students appear regularly with the Canadian Opera Company, as well as in companies throughout Canada and Europe. He teaches students in the undergraduate and graduate performance programs in Voice Studies, and in the University of Toronto Opera Division.

Heather Erin Eyerly, conductor of the Master Chorale, graduated from the University of Toronto with a Master's Degree in Performance (Conducting) in 2001 as the first recipient of the Elmer Iseler Canadian National Fellowship in Choral Conducting. A 1994 music education graduate of Stetson University in DeLand, Florida, Miss Eyerly assumed the conducting responsibilities of the Stetson University Apprentice Children's Choir in the fall of 1995. In 1994 Miss Eyerly was a semi-finalist in the American Choral Directors Association South-Division Conducting Competition. She was the Artistic Director of the Daytona Beach Choral Society from 1994 to 1997.

Miss Eyerly was awarded the Artist Teacher Diploma and the Master Teacher Diploma from Doreen Rao's Choral Music Experience Institute for Choral Teacher Education in 1995 and 1999 respectively, and is an associate in the Association for Choral Music Education. Miss Eyerly was the music specialist at George Marks Elementary School in DeLand, Florida from 1995 to 1999. In 1999, Rotary International awarded Miss Eyerly an Academic Ambassadorial Scholarship to attend the University of Toronto.

Currently Miss Eyerly is pursuing a Ph.D. in Music Education at the University of Toronto where she still holds an Elmer Iseler Canadian National Fellowship in Choral Conducting.

Soprano **Lorna MacDonald** enjoys a varied career as singer, voice teacher and Head of Voice Studies at the University of Toronto. Early in her career she was the recipient of many musical awards including prizes from the Metropolitan Opera, Chicago Lyric Opera, Dallas and Fort Worth Opera guilds, NATS, and the National Opera Association. In 1998 she was recognized from among Ontario's university professors with the OCUFA Teaching Award for "teaching excellence and outstanding contributions to university teaching". In April 2000, she was selected as the keynote speaker for the University of Toronto's Status of Women Day, and this year she enjoys the honor of being named the first holder of the Lois Marshall Chair in Voice Studies at the University of Toronto.

Lorna MacDonald has performed a variety of lyric-coloratura roles in both opera and oratorio. Her performances with regional orchestras and festivals have been broadcast by CBC, PBS and NPR. Ms. MacDonald has given the premières of works written by many North American composers, and she delights in performing recitals and chamber music, most notably with pianists Dalton Baldwin, Che Anne Loewen and trumpeter Guy Few. Ms. MacDonald has been a featured performer at a wide variety of symposia and series, *Musique de Notre Temps* Choral Festival (Parthenay, France), American Liszt Society, National Festival of Music (Colorado), NATS chapters in Ontario, Texas and New Jersey, as well as clinician and recitalist at the national meeting of the Royal Canadian College of Organists (2001). This year she gave master classes in Germany and the US in addition to judging for the Metropolitan Opera National Council auditions, and music festivals in Canada.

Lorna maintains strong ties with her birthplace in Cape Breton, Nova Scotia. She is a graduate of Dalhousie University and the New England Conservatory of Music with post-graduate work in the U.S. and Europe. The esteemed singers Eleanor Steber and Elena Nikolaidi were among her major singing teachers. In 1994 she was appointed Associate Professor and Head of Voice Studies at the Faculty of Music, University of Toronto where she teaches voice, vocal chamber music, voice pedagogy and advanced performance studies.

Doreen Rao holds the University of Toronto Elmer Iseler Chair in Conducting. As Director of Choral Programs, Dr. Rao currently conducts the MacMillan Singers and the MacMillan Chamber Singers, and oversees the University Women's Chorus, and the Master Chorale. A member of both the Faculty of Music Performance and Music Education Divisions, Rao also teaches graduate and undergraduate courses in conducting and choral music education. As part of her ten-year choral outreach programs in the schools, Rao directed and advised an extensive professional development and research program in partnership with the North York, Toronto, and Etobicoke regions.

Educated in the United States, Rao was awarded both the M.Mus. and Ph.D. from Northwestern University. She has served as assistant conductor of the Chicago Symphony Chorus under the direction of Margaret Hillis, her teacher and mentor. She has also served as Music Director and Conductor of the celebrated Glen Ellyn Children's Chorus, who performed regularly with the St. Louis Symphony Orchestra under the direction of Leonard Slatkin and as invited guests of the Oregon Bach Festival for performances with Helmuth Rilling.

Rao's innovative Sing with the Symphony school concerts were introduced by the Toronto Symphony Orchestra during their 1994-95 season to actively involve student and family audiences in listening as performers. In past seasons Rao conducted similar programs with the Regina Symphony and North York Symphony Orchestras on their regular subscription series. For Newfoundland's First International Festival 500, Rao conducted the

world premiere of Gary Kulesha's Crossings with the Windsor and Newfoundland Symphony Orchestras and festival choirs.

Drawing on her performance experience, teaching expertise, and research efforts Doreen Rao's Choral Music Experience concept of music performance as music education serves as the theoretical foundation of her influential publications including her choral textbooks and her extensive choral music series which she advises and edits for Boosey & Hawkes. Dedicated to the art of choral singing and the future of music education, Doreen Rao founded the CME Institute for Choral Teacher Education, an international professional development and research center for teachers, conductors, scholars, and composers.

The University of Toronto Faculty of Music is poised to embrace and sustain a leading role in Canada's world class choral tradition through the establishment of an international **Centre for Advanced Studies in Choral Music**. A nexus for artistic and educational collaborations that connects student singers and conductors with their community, collegiate and professional colleagues, the Centre develops innovative programs with its roster of guest artists, including internationally acclaimed choral conductors Sir David Willcocks and Helmuth Rilling in conducting master classes, educational outreach program *Ontario Sings!* bringing high school choirs to perform with the university choirs, and hosting the Elmer Iseler Singers as our professional choir-in-residence. The Centre is grateful to the Heinrichs Foundation for its generous support.



MacMillan Singers

Doreen Rao, Director & Elmer Iseler Chair in Conducting

SOPRANO

Laura Albino
Lisa DiMaria
Amy Doddington
Leah Gordon
Sarah Ormerod
Meghan Roberts
Kelly Tipler
Michelle Westberg
Esther Yoo

ALTO

Catherin Carew
Aoife Donnelly
Andrea Kryski
Ianjai Mounsey
Erin Morgan
Jennifer Petch
Rachel Rensink
Paola Scalisi

TENOR

Kevin Bieman
Ryan Harper
Richard Iannello
Iain MacPherson
Michael McBride
Will Stokes
Jordan Travis

BASS

Michael Adair
Joseph Angelo
Ashiq Aziz-Aly
James Baldwin*
James Edwards
Stephen Hegedus
Philip Holmes
Paul Mayer
Paul Newman
Stephen Smith

University Women's Chorus

Robert Cooper, Conductor

SOPRANO I

Meghan Fleet
Lindsay Isaac
Dorcas Tin-Wan Ko
Chloe Hunter
Jadelyn Ong
Natalie Rogerson
Brandi Sidoryk

SOPRANO II

Ji-Eun Choi
Juliet Hess*
Fawn Kuo
Hsin-Yi Kitty Liu
Natalie Mak
Myrtle Millares
Michelle Minke
Stephanie Moore
Kristin Mueller
Jessica Robinson
Soo-Hee Shin

ALTO

Rebecca Bruno
Jenny Chun
Cheryl Chung
Andrea Czarnecki
Carolyn Duerksen
Jenny Ching-Yee Kwok
Daisy Ce-Mun Leung

Michelle Ma
Jennifer Matys
Meghan Rawlings
Charlene St. Aubin
Jacqueline Seo
Jade Pui Wan
Jenny Wong

Master Chorale

Heather Eyerly, Conductor

SOPRANO

Raylin Barnsdale
Jenny Battista
Julia Forge
Farah Hack
Andrea Kitney
Sharon Lai
Laura Meynard
Anastasia Olynky
Christine Suh
Kritin Wilkes
Irene Wong
Marya Woyiwada
Margarita Ziminia

ALTO

Yasmin Amiri
Claire Arthur
Cathy Boyd
Kristin Graholt
Ji-Hye Kim
Hye-Won Cecilia Lee
Deborah Lee
Donna Lee
Nicole Momongan
Nozumi Nakayama
Cho-Ping Shannon Ng
Maria Pikoula
Hau-Ki Katie Tam
Zein Zabaneh

TENOR

Chris Chan
George Ohki

BASS
Mark Andrews
Philip Carmichael
Raymond George
Ezequiel S. Barrera
Gimeno
Kevin Lau*
James Libbey
David Peaker

Gavin Quinn
Conrad Rygiel
Ben Seyler
Richard Silva
Ben Smith
Jan Tegtmeyer
Daniel Tsang

Fred Perruzza
*Director of Operations,
MacMillan Theatre*

George Milenov
Technical Assistant

*Manager

Ontario School Choirs

Centre Wellington Ensemble
Centre Wellington District High School
Upper Grand District School Board, Fergus
Conductor: Kelly Janzen

Chantelle Archer
Virginia Bates
Mikhaila Beven
Nick Brown

Crystal Chilvers
Jenna Ecclestone
Emily Farquharson
Eric Hopkins

Leanne Iravani
Kelly Janzen
Matthew Janzen
Vanessa Kostic

Amy Maitland
Christine Sealey
Kelsi Schneider
Amanda Whitelaw
Bill Zinck

Chamber Choir
Rosedale Heights School of the Arts
Toronto District School Board, Rosedale Heights
Conductor: Charles Kipper

Michelle Barbieri
Monica Bettson
Lucy Bock
Rosemary Brett
Olivia Brown
Gemma Butler

Anna Charouk
Theana Dalton
Vicky Dobbs
Courtenay Hammond
Nafisa Hasan
Daniel Howe
Yuvraj Joshi

Bianca Jump
Hannah Krapivinsky
Hilary Lee
Sonia Lindner
Ashley McLean
Beth Minor
Tatiana Podoplelova

Elizabeth Robinson
Vanessa Samuel
Stephanie Siddall
Vanessa Taylor
Chloe Watkinson
Chloe Wyman

Lord Roberts Junior Choir
Lord Roberts Junior Public School
Toronto District School Board, Toronto
Conductor: James Pinhorn

Yanique Anderson
Mithila Arasaratnam
Aisha Barrett
Jennifer Bon
Christine Brown
Megan Brownlee
Garry Chan
Alex Chheun
Seana Chin
Allison Cooper
Brian Cresswell
Sarah Creswell

Cameal Dominic
Alejandro Frangini
Maria Garavellos
Vyshnee Giritharan
Emily Guan
Daniel Hughes
Asmahan Hussein
Nevada Illandiraiyan
Sabrina James
Niruba Jegatheeswaran
Colleen Johnston
Randi Kellachan

Tracy Khan
Meera Hugadas
Dajan Kumarasamy
Alysia Manojlovic
Sean Moursalien
Georgina Mpampanis
Olga Mpampanis
Nilou Nikou
Nitharshan Nithianantham
Gloria Rogers
Candace Ryles
Gowthami Sampath

Vineeth Sampath
Bajamanan Selvachandran
Amrin Shiras
Suthen Sivanesarajah
Mahisha Sritharan
Noeline Subramaniam
Ashley Tyrrell
Claudia Voicu
Simone Wedderburn
Karen Wu
Brian Yee

MacKenzie Singers
Alexander MacKenzie High School
York Region District School Board, Richmond Hill
Conductor: Cher Alexander

Shadi Behpour
Cheryl Bowen
Galina Bromberg
Jill Caron
Melanie Cheng
Hilary Coleman
Lonna Davis
Marlowe Drago
Lana Fruitman
Beth-Anne Hume

Jonathan Ichelson
Laura Jermacs
Wendy Koo
SunHee Koong
Sveta Krylova
Shirly Laserson
Vian Lau
Sarah Lazar
Amy Levy
Emily McCulloch

Laura McTavish
Azvina Mehta
Nida Merchant
Bianca Neumann-Causi
Johanna Niemela
Jenna Ritchie
Haamed Saberi
Irina Savina
Shanice Sharpe
Lisa Simpson

Danielle Stein
Elizabeth Stenson
Shanda Suggitt
Elicia Szeler
Mehran Taherzadeh
Lauren Teixeira
Jennifer Townsend
Lindsay Traves
Lynn Wagner
Emily Walters

Moira Secondary School Choir
Moira Secondary School
Hastings and Prince Edward County Board of Education, Belleville
Conductor: Moira Forrester

Mary Ainsworth
 Sam Bouabane
 Jennifer Connor

Moira Forrester
 Steve Forrester
 Doug Grayson

Harold Hildebrant
 Owen Lewis
 Christine Menjivar

Bethany Nussey
 Elaine Tam
 Gillian Tom

Northern Chorale
North Addington Education Centre
Limestone District School Board, Cloyne
Conductor: Ian Adams

Kate Adams
 Andrew Cory

Charity Garey
 Tabitha Garey

Andrea Jones
 Melissa Nowell

Tabitha Swaffield

North Park Singers
North Park Secondary School
Peel District School Board, Brampton
Conductor: Melissa Locke

Maryanne Farrow
 Kamaali Kaur

Ashley Mannara
 Lauren Marshall

Jen Mehow
 Vanessa Thompson

P.C.V.S. Senior Vocal Class
Peterborough Collegiate and Vocational School
Kawartha Pine Ridge District School Board, Peterborough
Conductor: Christine van der Bank

Joseph Baldassarra
 Carl Christensen
 Lauren Elliott

Kayleigh Fisher
 Sarah Iles
 Elishia Jonkers

Alison McLaren
 Katie Suhr

Kelly Woodley
 Kristen Young

R.S. McLaughlin C.V.I.
R. S. McLaughlin C.V.I. Concert Choir
Durham District School Board, Oshawa
Conductor: Cathy Rostkowski

SOPRANO
 Naomi Barrettara
 Sarah-Ann Bornstein
 Sarah Chartren
 Jill Edmunds
 Sara Francey
 Rachel Grills
 Amber Harrison
 Jessica Harvey

Maxine Johnson
 Bevyne Kumar
 Jennifer Loyola
 Lauren McFarlane
 Floria Nica
 Sandra Prevalus
 Harmony Reade
 Kandi Smedley

ALTO
 Michelle Haw
 Rian Johnson
 Jenna MacKintosh
 Amber McCabe
 Pamela Ruby
 Cassie Scott
 Elektra Simms
 Lindsey Thompson
 Erica Underwood

TENOR
 Paul Charuk
 Jeffrey Cottam
 Stephen Konopacki
 Samuel Lee
 Gabriel Lee
BASS
 Mike Deguzman
 Chris Myers
 Ben Oakes
 Josh Oakes

St. Aloysius Gonzaga Choir
St. Aloysius Gonzaga Catholic High School
Peel Catholic District School Board, Mississauga
Conductor: Vic Frasson

SOPRANO
 Tea Bonjekovic
 Gloria Chan
 Noelle Morris

Meena May Salem
 Jennifer Tremblay
 Heather Van Seggelen

ALTO
 Kim Bishop
 Chantel Costa
 Patricia Hizo-Abes

Amanda Pogue
 Alida Sahadat
 Sanja Tiblas

Vocal Class
West Hill Chamber Choir
*West Hill Secondary School
Bluewater District School Board, Owen Sound
Conductor: Henrietta Blom

Jessie Anderson
*Roger Baan
Ashley Barfoot
*Erin Barwell
Caleigh Belden
*Kit Boulter
Julianne Cassidy
Ashley Cole
*Michelle Devries
Dani Dickinson
*Noelle Drimmie

*Shauna Fenton
Greg Galoska
Melissa Hambly
*Laura Hay
Natalie Irving
Meagan Jackman
Kent Johnston
*Amanda Lang
*Jean Lee
Michelle MacDonnell
Terri MacLeod

Michael Martin
Cecilia McGibbon
*Brodie Miller
Roxie-Lee Mole
Bethany Morrison
Sarah Munroe
*Stephanie Mussleman
*Sebastian Ostertag
*Amy Parsons
*Trevor Parsons
*Kate Ronnenberg

*Lynn Sandink
Amanda Sheasby
*Carolyn Snowdon
*Kaitlyn Taylor
*Curtis Thomson
Sarah Turner
Jessica Van Rossum
*Nathan Vazeau
Rachael Webb
*Melanie Zehr-Holst

WCCA Singers
Windsor Centre for the Creative Arts
Greater Essex District School Board, Windsor
Conductor: Elspeth Maynard

Darcy Bryan
Chadai Cassidy-Boulos
Dayna Cornwall
Katie Deane

Erin Dowdell
Naomi Eberhard
Michelle Gallagher
Leah Harder

Tom Harding
Brianna Jentzel
Jillian Leblanc
Stephanie Mihajlovic

Lauren Quinn
Arielle Reisch
Solveig Voelker
April Woloszyn

Woburn Concert Choir
Woburn Collegiate Institute
Toronto District School Board, Toronto
Conductor: Laura Houghton

Peter Allilomis
Caelan Beatty
Strahan Ceatty
Stephanie Chan
Jacky Cheung
Matthew Cheung
Victoria Chin
Danielle D'Omellas
Alyson Findlay
John Forstall
Valerie Griffin
Lacey Hall
Leanne Hoshino

Patrick Ignacio
Gemmini
Kanagasundram
Sobika
Kanagasundram
Rachel Keeling
Jennifer Lam
Enoch Lee
Barbara Li
Ashley Lintott
Benita Lutz
Carey Meingarten
Diana Miller

Priscilla Morehouse
Spencer Overton
Hiral Patel
Antonette Pettit
Terrence Pettit
Ryan Philipp
Janelle Ramnarine
Shane Ravindranathan
Andrew Rosselet
Chris Segall
Ted Simmons
Melissa Sookra
Garthiga Srivikumar

Lianne Tripp
Rahul Trivedi
Thadcha
Vivekananthan
John Wilbiks
Stella Woo
Dong-yi Xiao
Clair Yang
Amy Yu
Kashayar Zayyani
Sophie Zhang
Jing Zhu

Elaine Mason, Co-ordinator, Ontario Sings
Ella Wong, concert co-ordinator

Texts and Translations

Pierre Mercure

Le Cri de Joie (A Cry of Joy)

A cry of joy has escaped from my body
Everywhere I look are people dancing
Among the columns inverted
My cry of joy moves on ahead of me
I shall follow its call
Its light will fill my path with glory
And all of its commands I shall obey
The young man has departed beyond the sea
Bearing with him the sheaves of gladiolus blooms
And his cry is one of gladness

Johannes Brahms

Neckerelen (Flirtation), Op. 31, no. 2

My darling, Dear, I do mean to woo,
I'll make you my wife, you'll be my own.
You will be my darling wife, indeed you will be,
Even though you may not want to be mine own.

I'll turn into a dove with feathers so white,
Away I will fly, fly away in the woods,
A maid not yet your wife, a maid not yet thine,
not for a moment thine.

I have a little pistol, a gun that shoots so true,
I'll shoot me the dove, the dove in the woods,
I will down her in the woods.

I'll turn into a small fish, a little fish of gold,
Away I will leap through the water so clear.

But I have a small net, that catches fish well,
I'll catch me a goldfish, my fish in the wave.

I'll become a rabbit so fleet and so fast,
and run far into the fields.
A maid not yet your wife, a maid not yet thine,
not for a moment thine.

I have a small hound with scent keen and fine,
who'll catch me the rabbit in fields far away.
You will be my darling wife, indeed you will be,
Even though you may not want to be mine own.

Johannes Brahms

Der Gang zum Liebchen (Journey to my love), Op. 31, no. 3

The moonlight is shining and I should be riding,
my sweetheart to see, how lovely is she?
Alas, she's despairing, lamenting, bewailing
that never again in our lives shall we meet again.
The moonlight is fading, I know she is waiting,
I hasten so no one will steal her away.
Oh sweetheart, no sighing, my love is undying,
And no one will ever come take you away,
For I am riding your way.



Carl Orff

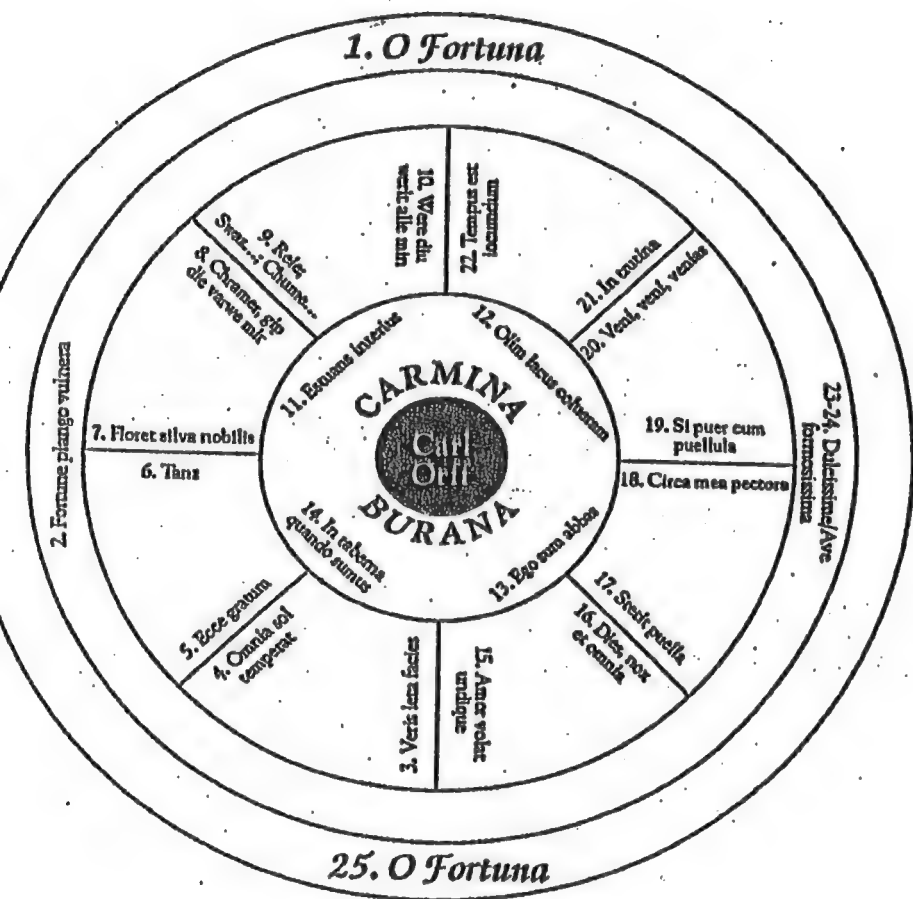
CARMINA BURANA

Cantiones Profanae Cantoribus et Choris Cantandae
Comitantibus Instrumentis atque Imaginibus Magicis

Secular Songs for Soloists and Choruses
Accompanied by Instruments and Magical Images

Translated by

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Fortuna Imperatrix Mundi

1. O Fortuna
O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem;
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria;
est affectus
et defectus
semper in angaria.
hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Fortune Rules the World

1. O Fortuna
O Fortuna
Like the moon
Always changing
Ever waxing
Ever waning.
Life is agony
Up and down
All around
Just a joke
Poverty,
prosperity
both go up in smoke.

O Destiny
Like an immense
Senseless wheel of fortune
Constantly in motion,
You promise wealth
But destroy health
Sneaking up in the dark
Face covered for a lark
Life really is a farce
So I await your next attack
Upon my tender
naked back.

O Fate, dread Fate,
Salvation and courage
Are no longer mine
Affection and defection
Always alternate.
So let us pluck the chord
Without a moment's delay
For with a single throw
Lady Luck has laid me low
A brave and faithful Goliard.
O weep with me,
all of ye.

2. *Fortune Plango Vulnere*
Fortune plango vulnere
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quisquid enim florum
felix et beatus,
nunc a summo corru
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice —
caveat ruinam!
nam sub axe legitimus
Hecubam reginam.

I. *Primo Vere*

- Veris Leta Facies
Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur;
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore
Zephyrus nectareo
spirans in odore;
certatim pro bravo
curramus in amore.

2. *Lamenting Fortune's Wounds*
As tears flow down my cheeks
I weep over Fortune's blows
That rebel now retracts
The gifts she once bestowed.
What they say in that old cliché
May well work to our sorrow
But it's surely the bald truth:
Hair today, gone tomorrow.

Once on Fortune's throne
I sat elated
Gladly wore a crown at that
With flowers deftly plaited
Happy, with blessings profuse
Not a worry in the world
Now I'm just another loser
Deprived of glory.

The wheel of Fortune circles round
I fall dishonored to the ground
Someone else is raised on high
And sits exalted in the sky
But let him read and let him heed
The bitter warning of Homer's story:
Somewhere under the axle there
Lies Hecuba, the former Queen of Troy.

Spring Arrives

3. *Spring's Joyous Appearance*
The lovely face of spring
Has enlivened everything
Winter's icy fingers
Cease their tingling.
Arrayed in flowing gown
Flora reigns anew
While birds trill their praise
Of her comely, winsome ways.

Apollo laughs and whiles away the hours
Surrounded by his lover's flowers
Stretched out on Flora's breast
He smiles and sighs to his content.
The west wind gently wafts
Flora's fragrant nectar down
Inviting us from up above
To explore the delights of love.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. **Omnia Sol Temperat**
Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis,
et locundis imperat
deus puerilis.

Rerum tanta novitas
in solemnī vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Ama me fideliter!
fidem meam nota
de corde totaliter
et ex mente tota,
sum presentialiter
absens in remota.
quisquis amat taliter,
volvitur in rota.

5. **Ecce Gratum**
Ecce gratum
et optatum
ver reducit gaudia.
purpuratum
flore pratum,
sol serenat omnia.
iam iam cedant tristitia
estas redit,
nunc recedit
hyemis sevitia.

So sweetly trills the nightingale
From her perch upon the swale
That peaceful meadows join in laughter
Promising love and joy ever after.
Birds throughout the forest
Join the song in concert
And now the virgins' choir resounds
Singing of love that knows no bounds.

4. **Suns Rise and Set**
As glorious old Sol progresses
Pure and subtle through the sky
His gentle warmth refreshes
April May June and July
But a man's mind soon digresses
To where love's pleasures lie
To lengthy kisses and caresses
Which only Cupid can supply.

The freshness of a springtime day
Revives its annual message
Urging us to rejoice
And renew our vows
For it seems to solemnly say
That in matters of the heart
Faith and constancy are the rule
Nor "Gather ye rosebuds while ye may."

That's how it is with me and you
Our love is tried and true
Right from the very beginning
Your love inflamed my heart
Yet now my absence tests our resolve
For love prospers only in proximity.
Whoever says, "With such love I can deal,"
Has never been turned on Fortune's wheel.

5. **Behold the Spring**
Ah, spring, welcome and
long awaited
Returns with
all her pleasures
The meadow,
now that winter's abated,
Yields its verdant treasures
Summer comes and
winter goes
So away with all our woes.

Iam liquescit
 et decrescit
 grando, nix et cetera;
 bruma fugit
 et iam sugit
 ver estatis ubera;
 illi mens est misera,
 qui nec vivit,
 nec lascivit
 sub estatis dextera.

Gloriantur
 et letantur
 in melle dulcedinis
 qui conantur
 ut utantur
 premio Cupidinis;
 simus jussu Cypridis
 gloriantes
 et letantes
 pares esse Paridis.

Uf Dem Anger

6. Tanz

7. Floret Silva Nobilis
 Floret silva nobilis
 floribus et foliis.
 ubi est antiquus
 meus amicus?
 hinc equitavit,
 eia, quis me amabit?

Floret silva undique.
 nach mine gesellen ist mir we.
 Gruonet der walt allenthalben,
 wa ist min geselle also lange?
 der ist geriten hinnen,
 owi, wer sol mich minnen?

Snow and ice
 now liquefy
 Into gently flowing rivulets
 To winter we say good-bye
 As spring sucks
 summer's tits
 But a horny man's life
 is living hell
 If he can't lust
 under summer's spell.

They revel in the
 sweetness of love
 With their one and only
 turtledove
 Who see in his or her eyes
 The prospect of Cupid's prize
 Venus bids us love
 a girl or boy
 Just like Paris and
 Helen of Troy.

Outside on the Green

6. Just a Dance

7. The Forest Primeval
 The noble forest scenery
 Is alive with greenery
 But my lover from the year gone by
 Has ridden off I know not why
 He's forsaken his right to woo
 And so I'll love I know not who.

The forest blooms so cheery
 But, god, my soul is weary
 The woods are green and gay
 But my lover's gone away
 Who'll love me now I know not yet
 But it won't be he, on that I'll bet.

8. Chramer, GIp Die Varve Mir
Chramer, gIp die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Seht mich an,
jungen man!
lat mich tu gevallen!
Minner, tugentliche man,
minneclliche frouwen!
minne ruot in hoch gemuot
unde lat iuch in hohen
eren schouwen.

Seht mich an,
jungen man!
lat mich tu gevallen!
Wol dir, werlt, das du bist
also freudenrichel
ich wil dir sin undertan
durch din liebe immer sicherliche.

Seht mich an,
jungen man!
lat mich tu gevallen!

9. Rele; Swaz Hie Gat Umbe;
Chume, Chum Geselle Min
Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

Chume, chum geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum geselle min.

Suzer rosenvarwer munt,
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarwer munt.

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

10. Were Diu Werlt Alle Min
Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen arment!

8. High and Wry
Red for my lips, rouge for my cheeks
For within the very week
I'm sure to get with all my charms
A man within my loving arms.

Look at me
young man.
And catch me if you can.
Love one another till you're content
So says the eleventh commandment
Love ennobles one and all
If we but answer
to its call.

Look at me
young man
And catch me if you can.
The world is rich in treasures
Including all love's pleasures
I'll count it satisfaction
If I get lots of action.

Look at me
young man
And catch me if you can.

9. More Dancing and Singing

Young girls circling ev'rywhere
But not a man anywhere
So hand in hand they'll sing their song
Without a man all summer long.

Oh come on now, it's you I love
No more teasing
Time for pleasing
Oh come on now, it's you I love.

With your honied lips and rosy hues
You're so thrilling
I'm so willing
Such charms, desires, how can we lose?

Young girls circling ev'rywhere
Young men following anywhere
Arm in arm they sing their song
Ready for love all summer long.

10. I wish I wish
If all the world were mine
From ocean to the Rhine,
I'd give it all up if
I could but entwine
With Eleanor of Aquitaine.

II. In Taberna

11. Estuans Interius
Estuans interius
ira vehementi
in amaritudine
loquor mee menti;
factus de materia,
civis elementi,
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapient
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
locus est amabilis
dulcorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis,
implicor et vitilis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Olim Lacus Colueram
Olim lacus colueram
olim pulcher extiteram
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Inside the Tavern

11. An Archpoet's *Cri du Coeur*
I'm boiling and
seething inside
My bitterness I cannot hide
Ashes to ashes and
dust to dust
I'll talk to myself if I must
I'm simply a *Wanderkind*
Tossed about by the wind.

When a wise man's really in a lurch
He returns to the teachings of the Church
On a rock he builds his home
Just as Peter did in Rome
But I'm a stupid fool
Who follows not the golden rule
Wherever wandering rivers run
That's where I seek my fortune and fun.

It doesn't matter if I fail
I'm like a ship without a sail
Or maybe I'm a bird on the wing
Not caring about a damned thing
No jail can hold me
Locks just challenge me
I'll never be saved
For I'm one of the depraved.

Nonetheless I'm held fast
By warm memories of the past
Women and girls I've had in my time
And I'm all for a jest or a rhyme
But I guess it's Venus whom I most entreat
For whatever she bids is always so sweet
And if with me she chooses to dwell
You can be sure I'll never tell.

The road to hell is made for me
A rake and rambler I'll always be
No matter what the vice
I'm sure to think it nice
I'm more inclined to damnation
Than to any form of salvation
And through thick and thin
I'll think only of my skin.

12. Swan Song
Once in lakes I made my home.
Once in beauty I did roam
That was back when I was a swan and white
But I'm the entrée for dinner tonight.
Let me tell you it's the shits
When you're roasting on the spits.

Oirat, regirat garcifer,
me rogus urit fortiter,
proprinat me nunc dapifer.
Miser, miser!
modo niger
et ustus fortiter!

Nunc in scutella laceo
et volitare nequeo,
dentes frendentes video.
Miser, miser!
modo niger
et ustus fortiter!

13. **Ego Sum Abbas**
Ego sum abbas Cucanlensis
et consillum meum
est cum bibulis
et in secta Decli voluntas
mea est
et qui mane me quesierit in taberna
post vesperam nudus
egredietur,
et sic denudatus vesta
clamabit:
Wafna, wafnal
quid fecisti sors turpissima?
nostre vite gaudia
abstulisti omnia!

14. **In Taberna Quando Sumus**
In taberna
quando sumus,
non curamus
quid sit humus,
sed ad ludum
properamus,
cui semper insudamus.
quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur;
al quid loquar,
audiatur.

Quidam ludunt,
quidam bibunt,
quidam Indiscrete vivunt.
sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis
induuntur.
ibi nullus timet
mortem,
sed pro Baccho
mittunt sortem.

The waiter turns the culinary cable
And cooks me black as any sable
Then presents me to the table.
Let me tell you it's the shifts
When you're roasting on the spits.

Now it's on the platter that I lie
Wings burnt to a crisp, unable to fly,
The diners sink their teeth into my thigh.
Let me tell you it's the shifts
When you've been roasted on the spits.

13. **The Abbot's Bad Habits**
I wear the habit because I'm an abbot
That's my name but drinking's
my game
I'm a rambler a gambler
a midnight toker
And I'm the best at five card poker
Meet me after matins and
I'll deal'em low
Meet me after vespers and
I'll deal'em high
Either way it's out the door you'll go
Either way you'll be forced to cry:
Wafna, wafnal
O wretched fate, what have you done?
All my life's joys have cut and run.

14. **The Tavern's Treats**
When we're in the tavern
gambling and drinking
Sweating over the dice and
buying another round
There's absolutely not a single one
of us thinking
About what happens after death and under
ground.
So listen and you will hear
What goes on in the bar
When we drink our beer
And care not who we are.

Drinking and gambling are the nightly games
And wenching almost always lays its claims.
Gamblers are born to lose
With or without the booze
First of all their money goes
Then they're down to their clothes
Right after that they don a sack
And try to sneak out the back
But at least in the tavern there's
no room for Hades
Only for Bacchus, knucklebones,
and lovely ladies.

Primo

pro nummata vini,
ex hac bibunt libertini,
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus
defunctis,
sexies pro sororibus vantis,
septies pro militibus silvantis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter
agentibus.
tam pro papa quam
pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta
quamvis bibant mente leta.
sic nos rodunt omnes gentes,
et sic erimus egentes;
qui nos rodunt confundantur
et cum iustis non scribantur.

First the dice decide

who pays for the bartender's call
And the initial round's for us,
libertines one and all

Next we drink to those who are guilty as hell
And then it's a toast to the healthy and well
We bless the Christians on the fourth round
The fifth's for brothers dead and under ground
Another for sisters religious
A seventh for soldiers prodigious.

The eighth is for friars perverse
The ninth for monks dispersed
The tenth for sailors
Eleventh for waiters
The twelfth is for those in a repentant mode
Thirteenth for those
who travel the open road
We'll drink to the Pope,
we'll drink to the King
We'll drink to damned near anything.

Mistress and master drink
Soldier and cleric drink
He drinks, she drinks
The barman drinks, the barmaid drinks
Lively and lazy alike drink
White and black together drink
The regular drinks, the wanderer drinks
The witless wonder drinks, the learned
professor drinks.

The poor and the sick drink
Exiles and foreigners drink
The minor drinks, the retiree drinks
The bishop drinks, the deacon drinks
Sisters and brothers drink
Old maids and mothers drink
She drinks, he drinks
There are a hundred, no, a thousand drinks.

The cost may be our condemnation
But we'll never drink in moderation
We drink and carouse without a care
Making sure we get our share
The prudes are there and quick to criticize
We're awful sinners in their righteous eyes
But there's nothing in the good book to tell
Which of us will go to hell.

III. Cour d'Amours

15. Amor Volat Undique
Amor volat undique
captus est libidine.
Iuvenes, iuencule
conlunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

16. Dies, Nox Et Omnia
Dies, nox et omnia
mihi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay tener.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honur.

Tua pulchra facies
me fay planszer milites,
pectus habens glacies;
a remender
statim vivus fierem
per un baser.

17. Stetit Puella
Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.

Stetit puella,
tamquam rosula,
facie splenduit,
os elus floruit.
Eia.

The Course of Love

15. Love Flies Everywhere
Love is as ubiquitous
As it is libidinous
Young men and women embrace as one
So as not to miss out on all the fun.
But if there be a lass without a mate
Then bitter is her lonely fate
For nights are long and dreams
are deep
With nothing to do in bed
but sleep.

16. Night and Day
Throughout the night I toss and turn
All day long I constantly yearn
It's impossible to sleep
For all I do is weep
Even the sound of virgins' voices
Echoes only existential choices.

My friends, you think it all a game
Those who know say the same
But what I need is some relief
From this all-consuming grief
Just give me your advice
So I can make it on my own.

Her lovely face begets my fears
Makes me shed a thousand tears
But her heart is made of ice
And that's what makes me groan
Yet I would surely think it bliss
Were I to get one little kiss.

17. Girl in Red
There stands a girl
Attired in red
If her he tries to hustle
The dress will surely rustle.
Eia!

There stands a girl
Attired in red
Face of splendor
Lips so tender.
Eia!

18. Circa Mea Pectora
Circa mea pectora
multa sunt suspiria
de tua pulchritudine
que me ledunt misere.

Manda liet,
manda liet,
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

Manda liet,
manda liet,
min geselle
chumet niet.

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.

Manda liet,
manda liet,
min geselle
chumet niet.

19. Si Puer Cum Puellula
Si puer cum puellula
moraretur in
cellula,
felix coniunctio.
Amore suscescente,
pariter e medio
propulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. Veni, Veni, Venias
Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza,
trillirivos...

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

18. Hope Springs Eternal
My muscular chest is dying
From an overdose of sighing
For your unrivalled beauty
Translates into misery for me.

Manda liet
Manda liet
My love's

not coming yet.

I would compare your eyes' gaze
To the splendor of the sun's rays
To the luster of the moon at night
That renders even shadows light.

Manda liet
Manda liet
My love's

not coming yet.

May God grant, may gods allow
Consummation of my vow
That I may soon have an opportunity
To unlock the bonds of your virginity.

Manda liet
Manda liet
My love's

not coming yet.

19. Ecstasy
When a guy and a gal get it on in the sack
It matters not to you or me
who's on their back
Passion increases as innocence decreases
But their thrusting and lusting never ceases
They know their loving is less than conjugal
Yet they know the joys of sex are mutual
Tongues and lips and bodies kiss
This, oh this I know is bliss.

20. A Come On
Come, come, please come
Don't make me succumb
Hyrca, hyrca, nazaza
Trillirivos...

Your face, your glance, your hair
Are beautiful beyond compare
What a vision of loveliness
you are!

Redder and more passionate than a rose
Whiter and purer than the snows
More sensual than all the rest
It's you I'll always love the best.

21. In Trutina

In trutina mentis dubia
fluctuant contraria:
lascivus amor et pudicitia.
sed eligo quod video,
collum iugo
prebeo,
ad iugum tamen
suave transeo.

22. Tempus Est Iocundum

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenes.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat
negatio.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Tempore brumali
vir patiens,
animo vernali
lascivens.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea mecum ludit
virginitas,
mea me detruit
simplicitas.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

21. A Balancing Act

Two grave doubts, opposites in kind,
Balance on the scales of my mind:
Delicious lascivious lustful love
And chastity.
But I choose what I see
And offer myself to you
Gone is all the indecision
Ever so sweet my submission.

22. Primed for Play

Men and maidens
one and all
Join together
in the hall.

Oh oh oh
It's starting again
I'm in love
with a virgin
My heart is on fire
I die from desire.

Honesty yearns
for a yes.

Modesty require
a no.

Oh oh oh
It's starting again
I'm in love
with a virgin
My heart is on fire
I die from desire.

In winter men are
mischievous
In spring they get
lascivious.

Oh oh oh
It's starting again
I'm in love
with a virgin
My heart is on fire
I die from desire.

Virginity
may be amusing
But my innocence
is confusing.

Oh oh oh
It's starting again
I'm in love
with a virgin
My heart is on fire
I die from desire.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

23. *Dulcissime*
Dulcissime,
totam tibi subdo mel

Blanziflor et Helena

24. *Ave Formosissima*
Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ava mundi rosa,
Blanziflor et Helena,

Venus generosa.

Fortuna Imperatrix Mundi

25. *O Fortuna*
O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem;
egestatem,
potestatem
dissolvit ut glaciem.

Come my darling
all in joy
Come my beauty
to your boy.

Oh oh oh
It's starting again
I'm in love
with a virgin
My heart is on fire
I die from desire.

23. *Dulcet*
O my darling sweet, sweetest of the sweet
I give myself to you, body and soul complete.

Past and Present

24. *Ave Amore*
Hail to thee most lovely
Hail to thee precious jewel
Once the glory of virgins
Now the pride of womanhood
Hail to thee, o worldly light
Hail to thee, o rosy sight
Once Blanziflor and Helen
were loved by night
But you're a Venus, my goddess of delight.

Fortune Rules the World

25. *O Fortuna*
O Fortuna
Like the moon
Always changing
Ever waxing
Ever waning.
Life is agony
Up and down
All around
Just a joke
Poverty,
prosperity
both go up in smoke.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria;
est affectus
et defectus
semper in angaria.
hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O Destiny
Like an immense
Senseless wheel of fortune
Constantly in motion,
You promise wealth
But destroy health
Sneaking up in the dark
Face covered for a lark
Life really is a farce
So I await your next attack
Upon my tender
naked back.

O Fate, dread Fate,
Salvation and courage
Are no longer mine
Affection and defection
Always alternate.
So let us pluck the chord
Without a moment's delay
For with a single throw
Lady Luck has laid me low
A brave and faithful Goliard.
O weep with me,
all of ye.

HONOURING *Doreen Hall*

In 1954, armed with a scholarship arranged by former Dean Arnold Walter, Doreen Hall became the first foreign student to study with Carl Orff and Gunild Keetman in Germany and Salzburg. Upon her return she established children's classes at the Royal Conservatory of Music and, with Arnold Walter, prepared the first English adaptation of Orff and Keetman's "Schulwerk". She joined the faculty at the Faculty of Music in 1956, and in 1957 she founded the Orff summer course at the Royal Conservatory, a course that continues to this day. Many of the leaders in the teaching profession came to Toronto to study in those early years. Doreen Hall was tireless in her efforts to promote the Orff approach, lecturing, giving workshops and teaching throughout North America. The approach spread quickly, becoming a foundation for many school curricula and community programmes. In 1962, as the Faculty of Music was preparing to move into its new home, the Edward Johnson Building, she organized the first international Orff conference. Carl Orff and Gunild Keetman came to teach. The Faculty of Music has the distinction of being the only place in North America where Orff himself taught. Through the efforts of Doreen Hall and her many students, Toronto has continued to be a key center for the study of the Orff approach. Prof. Hall continued on the faculty at U of T, and at the Royal Conservatory until her retirement in 1986. Her legacy continues at U of T in the form of the Doreen Hall Scholarship, established in 1986, to be awarded to music education students who show promise in continuing the work to which she dedicated her life.

Doreen Hall's role in the music education of millions of children has been recognized worldwide through awards and distinctions. Tonight the Music Education Division at the University of Toronto is honoured to award the first annual "Distinguished Service Award" to Professor Doreen Hall for her leadership, vision, and dedication to the field of Music Education.

To commemorate the 40th anniversary of Carl Orff's residency at the University of Toronto, we are pleased to accept donations towards the Doreen Hall Scholarship. This Scholarship was established in 1986 by Carl Orff Canada in honour of Professor Hall to assist students preparing for careers in music education, particularly with children.

For more information and to make a donation, please call 416-946-3580.

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The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

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As of January 21, 2002

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or to become a Dean's Committee volunteer, please contact Marilyn Brown in the Office of Development and Alumni Relations at 416-946-3145 or friends.music@utoronto.ca.



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